

[It was Disappointing All Around]

Beliefs and customs - Folkstuff Copy - 1 18

FOLKLORE

NEW YORK Forms to be Filled out for Each Interview

FORM A Circumstances of Interview

STATE New York

NAME OF WORKER Saul Levitt

ADDRESS 557 W 144 Street

DATE May 16, 1939

SUBJECT Maritime Folklore

1. Date and time of interview

May 11, 1939

2. Place of interview

National Maritime Union

3. Name and address of informant

Lee Tyler

Library of Congress

4. Name and address of person, if any, who put you in touch with informant.

5. Name and address of person, if any, accompanying you

6. Description of room, house, surroundings, etc.

Union Hiring Hall

FOLKLORE

NEW YORK

FORM C Text of Interview (Unedited)

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NAME OF WORKER Saul Levitt

ADDRESS 557 West 144 Street

DATE May 16, 1939

SUBJECT Maritime Folklore

IT WAS DISAPPOINTING ALL AROUND

Hey Heavy, hey Whitey! Come over here fellers. Howja like the dance? Personally I was disapointed, yessir, I was disapointed. Tremenus hall like that but the labor movement a Noo Yawk throw us over, alla them white collars and everybody wasn't interested. Jeez, I'm a union man but I'm through with the labor movement a Noo Yawk. Ain't a seamen's affair good enough for 'em? Why, men, there was only four hunnerd down there an it

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coulda hold two thousand easy. I got my wife a gown downa the ground. With her hair fixed up, y'know? There was poor ol stummelbum probily from the doghouse standin outside so throw him an extra ticket. Man, we were set. When we go in an fine out - the labor movement a this City has abannon the occasion! Abannon, that's all. Ain't that right, Heavy? Jeez, my wife had a rose inna hair. An there was only four hunnerd people an beside that them two bands couldn't play the right music. Did ya see them officials go for my wife, Heavy? Was that right? About a half a dozen a then fellers onna fifth floor sittin around her. Jeess, I hadda hol them off. Somethin's the matter with them, for chrissake. Friendly? That's what you say, Whitey. With what they got, yeah, friendly. There was single girls goin around that coulda been 2 had. I don know Heavy but it seemed to me I coulda picked any gal. But makin a guy's wife! Y' get my point, Whitey? It jus proves the fack that they don know how to do it — hello, Joe, didja see me there with my wife, hah? It jus proves the fack, my wife went down to powder her nose an I made a girl that was sittin next to me. I give her my beer and she gimme her whiskey. By the time my wife come back I had a date with that girl for Friday. Fi minutes, that's all, may be it's my busted nose that attracks em to me. What a friggin time all around. Hey, Joe, didja see Santo around, I'm gonna kill em, I'll murder that big Wopo. He come ova to me an he says, Hello punchrunk, who's the beautiful broad ya got there? Why, you, I says to him, callin me punchdrunk, doncha know that's my wife standin there? Oh, pardon me, he says. Hello, Weasel, were you there? They didn't play the right kinna music, ain't that right, Weasel? Jeez, did ya see my wife — we were all set to dance to the beautiful music but they didn't play the right kinna music for seamen. With a rose in her hair. Some dancer she's Russian and them Russians are some friggin dancers there's no Americans that can dance like them Russians. I wen over to one of them officials an I said to him, man, you oughta hol a dance contes now. Jeez, my wife and I coulda carried it off but nobody was interested. Every one of em was gassed, for chriseake. And those bands, man, didja hear that music? Two bands I went from one to the other — they couldn't play nothin but this floogie-boogie music. Seamen are nachally conserbative style dancers, ain't that right, Weasel? If they can't play a Biennese waltz throw em inna river. We ain't no flatflood floogies or jitterbugs

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or any a that stuff. Jeez, I went from one to the other an asked them to play one of them Bienness waltzes. We go for the more intelligent type, the more beautiful type of music. You're swingin around, it's like you're floatin through the air, man! Why, for chrissake, you gotta be more of a perfeSSIONal dancer to dance to them 3 Bienesese waltzes. Hello, writer, why wasn you there? Ah, you stink like all a them white collars — why wasn you there. I was talkin about the waltz. It's the mos graceful, it ain't no faster than the American waltz but it's faster y'know what I mean? Ain't that right? That's real music, that's beautiful music that Biennese waltz. Just listenin to it too I mean. Why, man, that music goes back to the peasants an the rich people adotted them. The present waltzes goes back to the poor people. What the hell's his a name. Shtrauss, that's right! He wrote many a them beautiful waltzes. Here's somethin else that you don know, for chrissake — them old violins — Stradibarious that's right. Y' think that comes from Italy? It goes back to India. Yessir, Man, I'm positive sure it goes back to India. All them instruments goes back to India. D' y'know where polo comes from? India, man! Hello, Slim! Didja see me there, didja see my wife? It's them labor unions that didn support us. Ain't we good enough fa them? They didn play any Bieenese waltzes, Slim, they shoulda thrown them bands out. It was disappointin all around.